

THE FEDERAL ILLVSTRATOR



HAROLD GROSS

APRIL-MAY, 1918

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Editor's Note:—The FEDERAL ILLUSTRATOR is published primarily in the interests of students of the Federal Schools, Inc., and the subscription is included in every student's contract. Subscriptions are also welcomed from all who are interested in commercial art and cartooning. We hope it will prove beneficial to every reader. Our aim is to improve and enlarge it as the material becomes available.

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The Federal Illustrator is published
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be dated June-July.

A Chat with the President

In an educational institution much good must come to each individual from the zest given to the work by the incentive of example, by the successful achievements of other students.

The Federal Illustrator comes to you periodically that you may be in close intimate contact with the other students of the Federal Schools.

In the course in Applied Cartooning considerable attention has been given in the first six divisions to introducing you as a student, to instructors and advisors. In the Commercial Designing course, which is a little older, I believe the instructors and advisors are already well known, as well as being thoroughly introduced early in your work. I want you to feel that you are in a great school room, surrounded by kindred spirits working toward similar ends. This gives you the proper working conditions. You can pull up to your desk with assurance of achieving practical results, along the same line with others who are receiving the same instructions, going through the same gruelling drill, and triumphing in the same "glory of achievement."

Not only should you be properly introduced to instructors and advisors, in due order, but you should get acquainted with each other. The fact that one of you is working in Maine or New England or up in New York, while another is drawing telling ink lines in Ohio, and the group of states to the south, while a third is working out results in Texas, or the Islands of the Sea, or back in Chicago, is no reason why you should not profit by an acquaintance with each other's accomplishments. What we can *do*—what we amount to when we "go into action" in the field of endeavor for which we are trained—is after all the vital test for every one of us.

In this way you are going to get the full benefits of your Federal School scholarship, and your membership in a progressive educational institution. As president of the Federal Schools, it is my business to see, not only that you get acquainted with your work and your advisors and instructors, but with each other.

This will bring to you a realizing sense of the fact that others are meeting the very difficulties, which you have experienced, and have overcome them, and show you the results of their achievement. They have been able to make their hands do what their mind sees and so can you. Let this intimate knowledge of others' success, open up new vistas of opportunity, new roads of progress for yourself, and give you new determination to be satisfied with nothing less than practical, definite results.

E. F. BAUER.



Who's Who in the Federal School

Harold Gross

**Designer for the
Gorham Company**

**Member of the Advisory Council of the
Federal School of Commercial Designing**

(Editor's Note: The following article has been contributed by Mr. Harold Gross to the Federal Course in Commercial Designing, and is now included in Division Six. Mr. Gross, in his work as Designer for the Gorham Company, has made an exhaustive study of the subject of ornament, and has himself produced some of the splendid examples of ecclesiastical designing to be found in this country, such as altars, pulpits, crucifixes, mosaics, and decorative panels and friezes.

It is interesting to know that whenever possible Mr. Gross goes himself to see the building and the surroundings in which his work is to be placed. If this cannot be done, he has a complete set of photographs made and sent to him, as the best substitute for a personal visit.)

The Purpose of Ornament

The function of ornament is to enrich a surface which would otherwise be plain or bare, thus giving character and decorative value to a given area. The amount of richness and the character depends on the nature of the ornament. When we stop to think how facial expression and character are brought about by the action of certain muscles drawing lines all over the human face, we may reasonably infer that by a corresponding combination of lines character may be given to ornament (see Fig. 279 and Fig. 280 on page 7). In general, horizontal lines, for instance, indicate repose. The compact arrangement of the leaves of Figs. 216 and 230 strongly emphasizes the horizontal line. Both of these motives could be used in the frieze of a cornice to intensify the direction of the horizontal lines.

It is interesting to note that the dignity and repose of all the Greek buildings are brought about by the repetition of the horizontal line. I infer from this that the Greeks purposely discarded the use of the Roman arch as being foreign to the expression of repose and not because they lacked a knowledge of construction. The use of an arched opening in any design gives it nobility and grandeur. This line the Romans made extreme use of in their triumphal arches. The student should study illustrations in this connection to further understand how the direction of a line may express a mood. Let us take the festoon and see how we can make the line arrangement indicate expression. Fig. 223 is indicative of a more jovial mood than Fig. 216, because lines not having a rigid outline give the ornament a breezy air. If a ribbon like the right end of Fig. 223 and fruit like Fig. 222 were used, making the outline of the fruit much more irregular, the maximum expression of airiness or lightness obtains.

This point is brought out by Fig. 286. The mood expressed is so light that such a motif finds propriety on theatre programmes, decoration of theatres, cafes, etc.

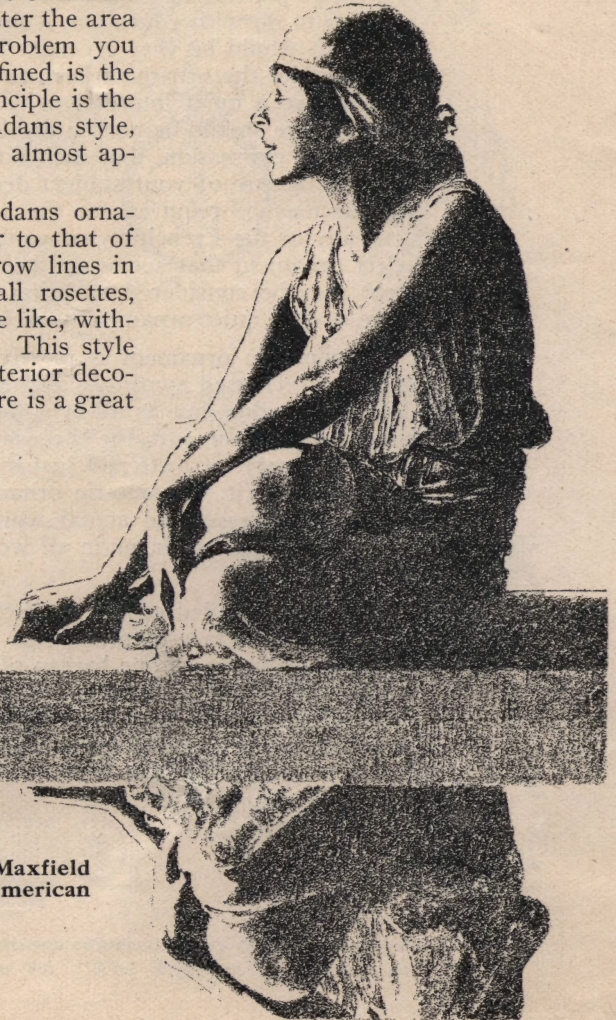
**Who's Who in the
Federal School**
(Continued)

I want to drive home a few more illustrations in commercial designing to show that ornament to have its maximum effect must not be used promiscuously, but that every line backed by thought will count for something. It is not a matter of just filling up space. Now, take the wreath in Fig. 283. The rigidity of the outline, the exact repetition of the motif, the three leaves and berries, gives a severity and dignity aside from the symbolic association of the laurel. The combination of the very lines expresses the mood, hence the wreath in commercial designing is used in memorial tablets, pedestals, book covers, etc.

The character of ornament is determined, too, by the relation of decorative surface to that of plain background.

Fig. 220, with very little background showing, gives the impression of strength, less obvious in Fig. 221. Notice the big scroll work in the frieze of a bank building, like Fig. 246, and note how the strength of relief and the big mass of detail, echoes the strength of the monumental columns and deep cornice. Contrast Fig. 221 with the delicacy of the Italian Renaissance ornament in Fig. 244. In other words, the greater the area of background in any decorative problem you may have, the more delicate and refined is the character of the ornament. This principle is the basis of the Colonial style and the Adams style, which have the maximum refinement almost approaching weakness.

Figs 297 and 299, examples of Adams ornament, show how a refinement similar to that of Greek ornament may be had by narrow lines in the form of attenuated foliage, small rosettes, narrow ribbons, thin moldings and the like, without the severity of the Greek work. This style therefore lends itself admirably to interior decorations and furniture. At present there is a great wave of popularity to the Adams style, especially in architecture and furniture, some of the best hotels in the country having their facades and lobbies designed in this style. Fig. 298, a colonial example, has similar characteristics and expression.



The Drawing contributed by Maxfield Parrish to the portfolio for the American Artists' War Emergency Fund.

Maxfield Parrish

I shall never forget my first experience with the Colonial style some time ago. I had just finished studying all the rules of the proportions for drawing the orders of architecture and had been led to believe that every column to be well designed had to be either eight, nine, or ten diameters high; and for quite a while I could not understand why anybody should violate the rules in the book. Of course, you see that the refinement of the Colonial style is a direct outcome of the departure from rules. Hence, to get character keep rules in mind but keep safely away. Try to be original wherever possible and don't be disappointed when you meet with an experience like this. I had been laboring over a panel decoration, without much precedent in front of me, and after some trying moments I glowed with satisfaction when I finished what I supposed was something original. In fact, I had not seen any decorative motif like it before. You can realize the joke when a good while later in perusing an art magazine, I came across the very ornament I had supposed originated with me. I was undone. It has just made me work harder for something original in commercial design, and has made me enjoy it more in spite of the harder search.

As to the very line of thought incidental to the actual design of a decorative panel, first decide on the character of ornament. If the subject has to do with education, a memorial, or religion, the nature of the ornament would be very severe. To get this severe and dignified effect you must let the ornament keep to a rigid outline; the line arrangement should give a quiet impression by a severe repetition of the decorative unit. There should be no floating lines suggesting action. You must try to feel the expression, that each line gives to your decoration. If, however, the nature of your subject demands decoration expressing a lighter vein as may be required for the advertising of some commercial products, any of the French styles would be appropriate, or in a general way, select ornament that seems to "be busy," and doing things. Such ornament may be considered as being full of life and movement while the more severe, quiet ornament is more static or stationary.

Geometric ornament is mostly abstract and does not convey much meaning. If used sparingly and in connection with other forms, it has decorative value, but as all-over decoration it is very monotonous, there being no place or part for the eye to rest. It usually is, as in Saracen ornament, very intricate and just indicates cleverness without any interest or artistic merit. Geometric ornament finds its proper place in mosaic, where it expresses the actual workmanship of the material, in marble flooring and tile work, or in all work where no particular meaning is to be expressed.

Having decided on the character of the ornament, next decide how much of the surface is to be plain, remembering that a design too ornate is just as common as one barren of ornamentation. Next decide on how much of the background of the ornamented part is to show, remembering that the delicacy of thin lines and narrow proportions as might be used in filigree work is one extreme, and the strength, body, and virility of the broad proportion of the Roman Acanthus scroll (Fig. 246) with very little background, is the other.



The figures and illustrations referred to by Mr. Harold Gross in his splendid article on "The Purpose of Ornament."

Next consider the line arrangement of the ornament itself, using the principles of composition, variety, balance, rhythm, etc., as explained in division 3, applying them to ornament exactly as you do to pictorial composition. In my own decorative work, for instance, I try to get the maximum amount of variety and contrast to express character in ornament. Where there is a bunch of compact lines, the maximum contrast is obtained by an adjoining plain space. Or if the design calls for detail have the adjoining lines loosely arranged. If you have a series of curved lines they will look more curved than ever by contrast with a straight line, this giving them force and bringing out the added latent decorative value which would otherwise be lost. Haven't you noticed how the graceful movement of a figure, holding a staff, is brought out and emphasized by the rigidity of the straight line? It is contrast that causes this.

While Fig. 229 does not convey any particular feeling of grace or beauty of line, as an abstract piece of ornament, it is perfect in that it satisfies all the laws of design. Its perfect unity, balance and symmetry are quite obvious. The variety of line cannot be improved. We have straight lines contrasted with circles, spirals, and broken lines. While this feature might be used as a rosette in a decoration, it has much more life and sense of motion than the rosette in Fig. 196.

As a further illustration of line arrangement to give expression, let us consider the Greek form of the Acanthus, Fig. 218, and that of the Roman, Fig. 219. We hear so much of the refinement of the Greeks in their sculpture, architecture, and ornament. Now why is Greek ornament refined? For the same reason that a squinted eye and raised lips constitute a smile, and a drooping lip in the form of a rainbow means a frown. It looks that way. Now, every time you put pointed, stubby tips to a leaf and have the veining closely spaced in almost parallel lines, you will invariably get a pronounced Greek refinement. The compact lines formed by the leaves in Fig. 216 and Fig. 192 give these features a Greek feeling, also given in the characteristic Greek scroll with many coils, Fig. 311. This is a psychological effect we cannot explain. It is so. If you are not as yet sensitive to the impression that Greek ornament affords, look through one of the standard books on ornament and see how many instances of blunt sharp points and compact parallel lines in leaves and scrolls you can see. Note, too, that a liberal amount of background gives added delicacy. Now, if you should suddenly turn to a page of Roman ornament you will surely notice a change in the character of the ornament. The line arrangement is different, leaves, scrolls, proportion of background are changed. Fig. 219 shows leaves with rounded tip and lines farther apart. The result, the same as indicated in the spacing of the lines in Fig. 290, and 217, is that of greater strength. The refinement, however, is lessened.

If as in Fig. 255 you twist and turn the tips, you lose the dignity of Fig. 219, but you gain added grace. In this way, endless expression may be had by endless variation of the acanthus leaf or any other feature as in Figs. 242 and 261.

I shall never forget how shocked I was in my first study of ornamental design, when I saw wings on a lion (Fig. 266), foliage on a

(Continued on page 18)

American Artists' War Emergency Fund



Drawing donated by C. D. Gibson to the portfolio for the American Artists' War Emergency Fund.

Under the Auspices of the National Arts Club, New York City

Here is your opportunity to contribute to a thoroughly reliable war relief fund, and at the same time receive a beautiful portfolio of 47 drawings that should be of interest and direct value in the work of every Federal Student.

Thru the initiative of the National Arts Club of New York 47 well known American artists have each donated one of their drawings, especially made for the purpose, to the American Artists' War Emergency Fund. These drawings have been reproduced by the auto-lithographic process and gathered into a splendid portfolio.

The object of this fund is to aid AMERICAN ARTIST SOLDIERS or their dependents, who thru causes connected with the war, may require financial assistance. Probably many of us do not realize the splendid part taken by artists in the great cause for which we are all striving, not only here at home in the production of patriotic posters, cartoons, and so on, but also in the work of the camouflage corps and doubtless in actual fighting in the trenches as well.

It is interesting to note what Joseph Pennell, the famous pen and ink artist, has to say of the auto-lithographic process,—“Of all the Graphic Arts, lithography is the only one which is autographic. Prints obtained from all the others, etching and engraving, are reproductions,—a lithographic print is a multiplication of another original of the artist's design.

“The line or tone the artist makes on paper or stone is multiplied by the printer. In engraving, it is reproduced or facsimiled. The lithograph also is printed from a flat surface. All other of the reproductive graphic arts are printed from incised or elevated lines. I can only end as

**American Artists'
War Emergency
Fund**
(Continued)

I began by saying a lithograph is a multiplication of an artist's design. All other forms of engraving are reproductions of it."

Subscriptions for this portfolio of 47 drawings are not solicited on a philanthropic basis. The general policy of the committee in charge of the fund, is to give full value received.

Here are the names of the 47 artists, each of whom contributed an original drawing made especially for this portfolio.

Ballin, Hugo, A. N. A.	King, Paul, A. N. A.
Beaux, Cecilia, N. A.	Lamb, Ella Conde
Blashfield, Edwin H., N. A.	Lippincott, William H., N. A.
Blumenschein, Ernest L., A. N. A.	Low, Will H., N. A.
Brush, George De Forest, N. A.	MacChesney, Clara
Butler, Howard Russell, N. A.	Mora, F. Luis, N. A.
Cartotto, Ercole	Mowbray, H. Siddons, N. A.
Church, F. S., N. A.	Olinsky, Ivan G., A. N. A.
Clinedinst, B. West, N. A.	Oakley, Violet, A. N. A.
Cooper, Colin Campbell, N. A.	Parrish, Maxfield, N. A.
Couse, E. Irving, N. A.	Paxton, William M., A. N. A.
Cox, Kenyon, N. A.	Parton, Henry W.
Curran, C. C., N. A.	Pennell, Joseph, N. A.
Daingerfield, Elliott, N. A.	Potthast, Edward H., N. A.
Dougherty, Paul, N. A.	Ritschel, William, N. A.
Foster, Ben, N. A.	Snell, Henry B., N. A.
Garber, Daniel, N. A.	Symons, Gardner, N. A.
Gibson, Charles Dana, A. N. A.	Turner, C. Y., N. A.
Hale, Philip, A. N. A.	Volk, Douglas, N. A.
Hassam, Childe, N. A.	Walker, Henry O., N. A.
Ipsen, Ernest, A. N. A.	Watrous, Harry W., N. A.
Jones, Francis C., N. A.	Weir, J. Alden, N. A.
Jones, H. Bolton, N. A.	Wiles, Irving R., N. A.
Keller, Arthur I.	

The reproductions from three of the drawings in this portfolio given on page five, page nine, and on the back cover of this issue of the Federal Illustrator, will give you a splendid idea of the character of work.

If you would be interested in adding this set of 47 auto-lithographs to your art library, or by purchasing this collection, start an art library,—please fill out the blank below, lettered "A," and mail direct to the New York address given, then fill out and send blank "B" to Mr. L. M. Phoenix, Dean of the Federal School of Commercial Designing, at our address, so that it will be possible for us to keep track of the number of Federal students who take advantage of this opportunity to help both themselves and the cause of American artists in the great war.

A. AMERICAN ARTISTS' WAR EMERGENCY FUND of THE NATIONAL ARTS CLUB
15 Gramercy Park, New York City.

Please send me _____ sets (at \$5.00 per set) of reproductions of the forty-seven drawings by American artists issued by the AMERICAN ARTISTS' WAR EMERGENCY FUND.

Mail the same by insured Parcel Post to _____

Address _____

Enclosed please find \$ _____ in payment for same.

Make checks payable to Treasurer, American Artists' War Emergency Fund.

L. M. PHOENIX.

B. MR. L. M. PHOENIX, FEDERAL SCHOOL, _____ **Date** _____
17 South Sixth St., Minneapolis, Minn.

Dear Sir: I have mailed the above order blank this date, to the American Artists' War Emergency Fund, 15 Gramercy Park, New York City. You will know by this notification I have purchased the collection of forty-seven lithographs.

Name _____

Student Activity. _____ Address _____

It's Not the College but the Man

By Judson D. Stuart

Reproduced with permission of People's Popular Monthly

(Editor's Note: Here is the last half of the article which was started several issues back, and had to be postponed until now in order to make room for matters of urgent and timely interest. The author first related how Alfred H. Smith, President of the New York Central Railroad, climbed to that position from a messenger-boy start, and dug for himself to get all the schooling he could. In this issue he relates the experiences of five other well known men who refused to admit that their inability to get a college education, much as they might desire it, could make any difference in their true success.)

It frequently happens that a young man will complain that he cannot take up the work he wants to do until he has an education and that he cannot afford to go to college. It does seem a difficult problem on the surface, almost as difficult as that of the old colored man who couldn't eat without a new set of teeth and who wouldn't have any money for food if he bought the teeth. But in the words of some great philosopher who used plain language that all might understand, "There is more than one way to skin a cat."

Luther Burbank was born in Lancaster, Mass. He had always wanted to be a horticulturist, but he couldn't afford to go away to study; he couldn't afford a college education, and so he went at it another way. He went to work in a plow factory to earn sufficient money to enable him to study and experiment. If you want anything very much and will work to get it as hard as you want it, you will generally succeed.

Burbank was a very young man when he invented certain machinery to do with plow manufacture, got it patented and then resigned from his job.

"I'll take you into the firm and give you twenty-five times the income you are making now," he was told.

"The income from my patent will enable me to do what I want to do; I only worked here thru necessity," he declared, so he walked out of the old Ames plow shop and home to his mother at their little cottage.

"I've left the shop for good, mother," he told her.

"I am glad. I know you will succeed," was all she said, and he walked straight out into the little garden and began experimenting with potatoes. He had read that there was a great need of better potatoes.

"But how could this young man walk out of a machine shop and begin horticultural experiments?" is a natural question. There is but one answer—he had been studying since childhood. Altho he had to work in a shop he put in his spare time studying. He got hold of all the books on the subject it was possible to secure. He made bungling little experiments at home during spare time, but soon became more and more skillful.

By the time his hard work and deep thinking had enabled him to invent some valuable machinery and thereby get an income sufficient to

support himself and his mother, he was fairly well equipped for the work. If he had not perfected the invention it would have meant no more than a dozen years' delay, working and saving money and experimenting.

Young Burbank went to California with his mother because the soil and climate were better for his experiments. He has since amazed the world. His potato experiments alone have added, it is estimated, nearly twenty billion dollars to the agricultural productiveness of this country.

There is quite a difference between railroading and developing prize potatoes, but it only goes to prove that, after all, it isn't *what* one does, but *how* he goes about it that spells success or failure. **If he had not studied at home he might still be working in a plow factory.**

Did you ever hear an old-fashioned phonograph, one of the first kind that came on the market? It sounded something like this:

"X-ghx-x-xghx-Maghxry hazazad a lizztle lxxamb!"

That is about as near to it as the alphabet can describe it. But there was a squeaking, rasping, gritting sound with every word and every note.

Do you think that, without technical education, without any course in mechanics, electricity, the science of sound, vibration and other equally puzzling things, you could take one of those old phonographs and "remove the squeak"?

Eldridge R. Johnson did it, in a little shanty in Camden, N. J., with tools he purchased with borrowed money and with only a common school education. Today Eldridge Reeves Johnson is practically all there is to the great Victor Talking Machine Company, whose plant covers in ground and floor space about twenty acres and does a \$50,000,000 business annually.

From the public schools as a boy he got a job in a machine shop. One day with a chum, he made a trip to Coney Island, and heard a phonograph for the first time. It squeaked and gritted out such tunes as "In the Gloaming," "Sweet Violets" and "White Wings." Johnson became interested, so much so that he got a job in a phonograph shop and began studying the mechanism. He made a slight improvement in the motor and tried to interest the owners of the factory, but they went out of business. Johnson went west to work, but couldn't get the phonograph idea out of his head so he came back.

In a little shanty in Camden, with his chum, he started a repair shop and began inventing things. It was a good week when they each got as much as ten dollars out of the shop. But Johnson continued to study the phonograph. He got old ones and took them apart and in all his spare moments he studied. He found that he had to read many books, to study electricity, sound waves and all sorts of technical and scientific things to enable him to understand the principle of the thing.

Doing odd mechanical repairing jobs took much of his time. Days and days he worked twenty out of the twenty-four hours. One day he called on his friend and asked him to listen. He started up the phonograph and his friend stared in astonishment.

The squeak was gone!

About that time they had saved up nearly a thousand dollars from a big job repairing ballot boxes. Johnson sent his friend to England with this money to sell English rights. He wanted money to start business here. His friend was successful. English capitalists were eager to buy rights when they heard the squeakless phonograph which made it more than a toy.

Meanwhile Johnson continued experimenting. He started a factory. Today he is the inventor and owner of the Victor talking machine. Instead of paying some woman a dollar to sing *twelve* songs into his talking machine he pays thousands down and royalties amounting to from ten to fifty and more thousand a year for some great opera star to sing *one* song in his Victor recording room.

His success is another example of how to succeed without a college education. One boy wanted to be a railroad man and started right in, studying and working. One wanted to be a horticulturist and worked at something else and studied meanwhile until he could afford to experiment. This man Johnson had no particular aim when he left school and began working in a machine shop, but he became interested in one thing, taking the squeak out of the phonograph, and he worked and studied and saved until he achieved success. All three were necessary, for had he neglected to either work, save or study, he would have achieved nothing.

"Arthur Brisbane, with the accent on the 'brain'" is the way many of the friends of the highest paid newspaper man in the world speak of him. In "Who's Who" you will read that he was "b. at Buffalo, N. Y., Dec. 12, 1864; s. Albert and Sarah (White) B.; ed. Am. publ. schs."

His father was one of the noted men in the historic Brook Farm experiment. When Arthur left the public schools he didn't stop studying by any manner of means. He was then living on a New Jersey farm. He went into the old New York Sun office and asked Charles A. Dana for a job. He got it and fifteen dollars a week with it. That was thirty-five years ago when he was 18. For more than eight years he has been drawing about

**It's Not the College
but the Man**
(Continued)



One of a series of drawings sold by Jane Malone, Dallas, Texas, to a department store.

**It's Not the College
but the Man**
(Continued)

\$75,000 a year as editor of the New York Journal. His editorials are syndicated in the Hearst papers thruout the country and are read by millions. He has holdings in the paper that make his total income about \$100,000 a year.

But at twenty-five this young man whose education was secured in the public schools was getting about \$10,000 a year as London correspondent of the Sun.

As he worked he studied. It brot him success and fortune.

Frank W. Woolworth had a job as a clerk in a country general store near Watertown, N. Y. Accumulating for years was a lot of so-called "junk," articles that would not sell. The lad got the owner to let him pile it up on one end of the counter and put up a sign, "ANYTHING HERE FOR FIVE CENTS." It wasn't long before the stuff was sold. What had seemed a dead loss was turned into small profit. People came back for more bargains, but few things in those days were made to sell for five cents.

Woolworth, who had gone from a country school into the store, studied the situation, got every manufacturer's catalog he could find out about; he spent in one week three dollars in postage sending for catalogs and other informative matter. Before long he knew what he could sell for five and ten cents. He so interested his employer that he loaned him some money. The boy went to Utica and rented a tiny store and put up a mammoth sign, the first five and ten cent store sign on record.

Today he has more millions than he knows about, he put eight millions into the tallest building in the world, and has eight hundred stores in this country and sixty in England.

His line was retailing. He wanted to know something and so he began studying. All the colleges in the world would not have given him the information he needed. He continued to study for years, thinking up new things to sell and getting concerns to make them.

Frank Arthur Vanderlip is one of the best known bankers in the country, president of the National City Bank of New York and connected with a score of other big banks, corporations and industries. He was educated, as the saying goes, in the public schools, but he kept right on studying. He got a job reporting and when the financial reporter of the Chicago Tribune was off they put him on as substitute for a while. He promptly began to study finance. They made him financial editor and he studied much harder. He became editor of the Economist, and assistant secretary of the United States Treasury and a great authority on finance, so great that the biggest bankers consulted him.

College alone could not have done this for him. The public schools did not and



**A striking catalog cover or
poster design by Frank
Kelley, Alvord, Ia.**

could not have done this for him, it was his study at home, in the office, at all times, until he mastered the subject. He studied finance to make good on a \$20 a week job and now he is a multi-millionaire and one of the country's biggest and best authorities on finance.

"Ah," says the young man today, "those chaps had chances. We don't have such chances now."

It is all bosh to say that. Today there are more opportunities for advancement than ever before, more opportunities of success, because there are more opportunities for study. It is easier to secure books, easier to secure exactly what you want and need to study without wading through a quantity of useless material, than it was a generation or more ago.

Remember that Presidents Washington, Jackson, Van Buren, W. H. Harrison, Taylor, Fillmore, Lincoln, Johnson, Grant, Cleveland and McKinley attained the highest honors possible in this country without the aid of a college education. Nearly forty of our United States Senators had only a common school education. Other noted successes who could not go to college but who continued to study after leaving the little red schoolhouse include Peter Cooper, who went to school one year; Richard P. Dana, John Ericsson, the first August Belmont, Edwin Booth, the first Gordon Bennett, Frank Leslie, James, John Wesley and Fletcher Harper, founders of Harper Brothers, Horace Greeley, Henry Watterson, Frank A. Munsey, "Billy" Sunday, General Miles, Joseph Cannon and a great many others.

A college education is a mighty fine thing. To be a young American with a common school education, good health and a determination to win is also a mighty fine thing. To refuse to try to make a success of your life because you cannot go to college is just as stupid as it is to refuse to swim ashore when floundering a few yards beyond your depth because some other chap has a boat.

With Federal Students

Although we have much news of interest regarding the activities and successes of Federal Students, at the last moment it was necessary to omit these items in this issue.

This was done in order to make room for the announcement of the Ship Poster Competition, which closes on July 25, 1918. This had to be published in this issue, in order to make it of any value, and is partly responsible for the delay of this issue in reaching you. We hope to have a goodly showing of Federal Students competing in this contest, and we know that if you will put your heart and soul into your poster, each of you will make a splendid showing.



Andrew Benson, Chicago, Ill., has the "real dope" on the Kaiser.

Ship Poster Competition

\$1000.00

In Prizes for the Best Posters to Speed Up Ship-Building

The Competition Closes July 25, 1918

This competition is held by National Service Section U. S. Shipping Board Emergency Fleet Corporation, and National Committee of Patriotic Societies, co-operating with The New York Sun. The object of this competition is to secure the best posters to speed up ship-building. The patriotic appeal is expected to bring out the best in thought and execution of which America is capable.

The competition is divided into four classes of contestants:

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| <p>1 POSTERS. Open to anyone (a citizen of the United States).</p> <p>First Prize \$300.00
Second Prize 150.00
Third Prize 50.00
Honorable Mention</p> <p>2 POSTERS. Open only to soldiers or sailors in the service of the United States (officers and enlisted men).</p> <p>First Prize \$100.00
Second Prize 75.00
Third Prize 25.00
Honorable Mention</p> | <p>3 POSTERS. Open only to workers in ship-building plants and in plants whose output is connected with ship-building.</p> <p>First Prize \$100.00
Second Prize 75.00
Third Prize 25.00
Honorable Mention</p> <p>4 POSTERS. Open only to pupils in high and graded schools in the United States and its possessions.</p> <p>First Prize \$60.00
Second Prize 30.00
Third Prize 10.00
Honorable Mention</p> |
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It is desirable that entries be made in proportion to 42 inches wide by 36 inches high, though the shape and size are optional with the competitor. The work does not necessarily have to fill the entire area.

Exhibition

Following the competition, an exhibition will be held of the prize winners and one hundred or more selected entries. Details will be announced later. It is planned to have further exhibitions at libraries and museums in prominent cities throughout the country.

Awards will be made by the following Board of Judges:

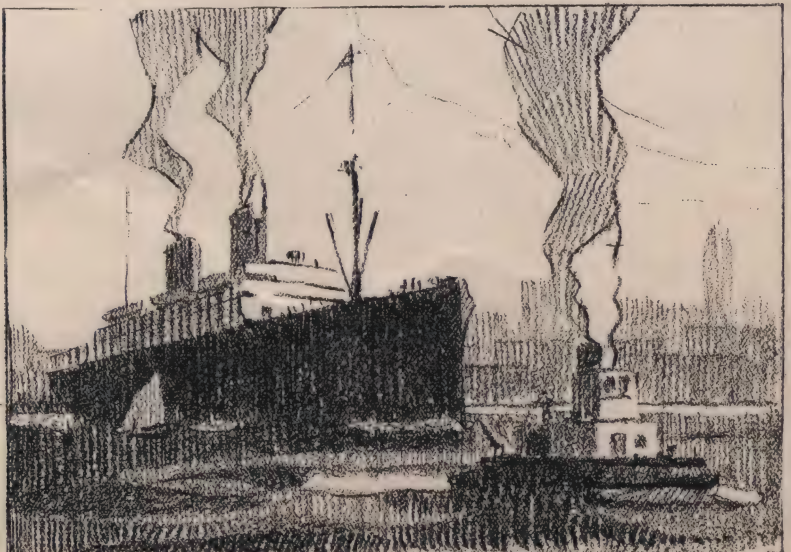
- | | |
|---|--|
| Matlack Price, Chairman | J. H. Chapin |
| Art Critic and Author of <i>Posters</i> . | Art Editor, <i>Scribner's Magazine</i> . |
| A. R. Parkhurst, Jr. | Arthur W. Dow |
| National Service Section United States Shipping Board. | Professor of Fine Arts, Teachers College, Columbia University. |
| Edward Harding | Ray Greenleaf |
| Chairman of Executive Board, National Committee of Patriotic Societies. | Art Director, Ward & Gow, Advertising. |
| Horace Brown | Percival S. Hill |
| Art Critic. | President, American Tobacco Co. |
| Heyworth Campbell | Hal Marchbanks |
| Art Director, <i>Vogue</i> and <i>Vanity Fair</i> . | Printer, Member American Institute of Graphic Arts. |
| Earnest Elmo Calkins | Henry L. Sparks |
| Calkins & Holden, Advertising. | Poster Collector. |

The American Institute of Graphic Arts will assist in the work of this Competition. They have just conducted a successful War Savings Stamp Poster Competition. Results of the Competition will be announced in The New York Sun.

**Ship Poster
Competition**
(Continued)

Conditions governing the Competition:

1. The Competition will close on July 25, 1918. No entries received after that date will be considered.
2. All citizens of the United States are eligible.
3. The medium in which entries are executed is entirely optional with the competitor. Pen and ink, chalk, oil, water color, etc., may be used.
4. Text matter, or wording on any entry, is left to the competitor.
5. The United States Shipping Board flag should appear in reasonable size and in colors indicated, red, white and blue, where colors are used, otherwise in black and white.
6. Competitors may submit as many designs as desired for any class. No competitor will be awarded more than one prize.
7. All entries must be delivered, charges prepaid, and should be sent carefully packed, but without frames or glass.
8. All entries are sent at owner's risk. The committee assumes no responsibility, but will exercise all reasonable care in handling the entries.
9. All entries are to be addressed United States Shipping Board Poster Competition, care of The New York Sun, 150 Nassau Street, New York City.
10. An entry blank, properly filled out, must be attached on the back of each entry, in the upper left-hand corner.
11. All entries which are awarded prizes thereby become the property of the United States Shipping Board.
12. All entries not awarded prizes will be returned, charges collect, if so stated on the entry blank, but it is understood to be the privilege of the United States Shipping Board to select desirable entries for exhibition purposes, and that those so chosen may be retained as long as is advantageous.



Charlie F. Comfort,
Winnipeg, Canada,
certainly knows how
the big ocean liners
look.

Write at once to the address given below for sample of flag of the United States Shipping Board, an entry blank, and article giving facts concerning the urgent need for ships. Follow the rules *exactly* in submitting your drawing. Let's all go in for this and show Uncle Sam that Federal Students are with him to the last man and woman.

Address all communications to

U. S. SHIPPING BOARD POSTER COMPETITION
CARE OF THE NEW YORK SUN
150 NASSAU STREET
NEW YORK CITY

Who's Who in the Federal School

(Continued from page 8)

dolphin (Fig. 273), wings on an hour glass, wings on a beetle (Fig. 197), horns on a face (Fig. 281), a figure terminating in foliage (Fig. 301), angels with wings that were enormous to carry, wings on Mercury's feet, wings growing out of the hub of a wheel, crown on an eagle (Fig. 272), a mandolin with a bandage across it (Fig. 286), etc., etc. Now what does it all mean? These are grotesques that are fantastic exaggerations in the combination of natural forms. The result of this play of the imagination gives us infinite possibilities for richness of ornamental effect which cannot be derived from foliage alone, for the more fanciful a grotesque ornamental feature is made, the greater is its delightful decorative value. Compare the richness of the scroll in Fig. 274 to that of Fig. 256. In the grotesque and conventional use of the human figure, Fig. 301, we have a decorative unit of the greatest ornamental value. A sculptured panel has infinitely greater decorative richness than any ornament filling the same space. Consider for a moment the infinite possibilities in the use of line combinations that the decorative use of the figure affords. The human form is so constructed that it can be made to assume endless attitudes to fit any form or panel, and to express any decorative feeling to which the human being is sensitive. Whenever a figure is used in decoration, the ornament is proportionally raised or keyed up in decorative value. Their combined use gives a delightful contrast, variety and mutual enhancement.

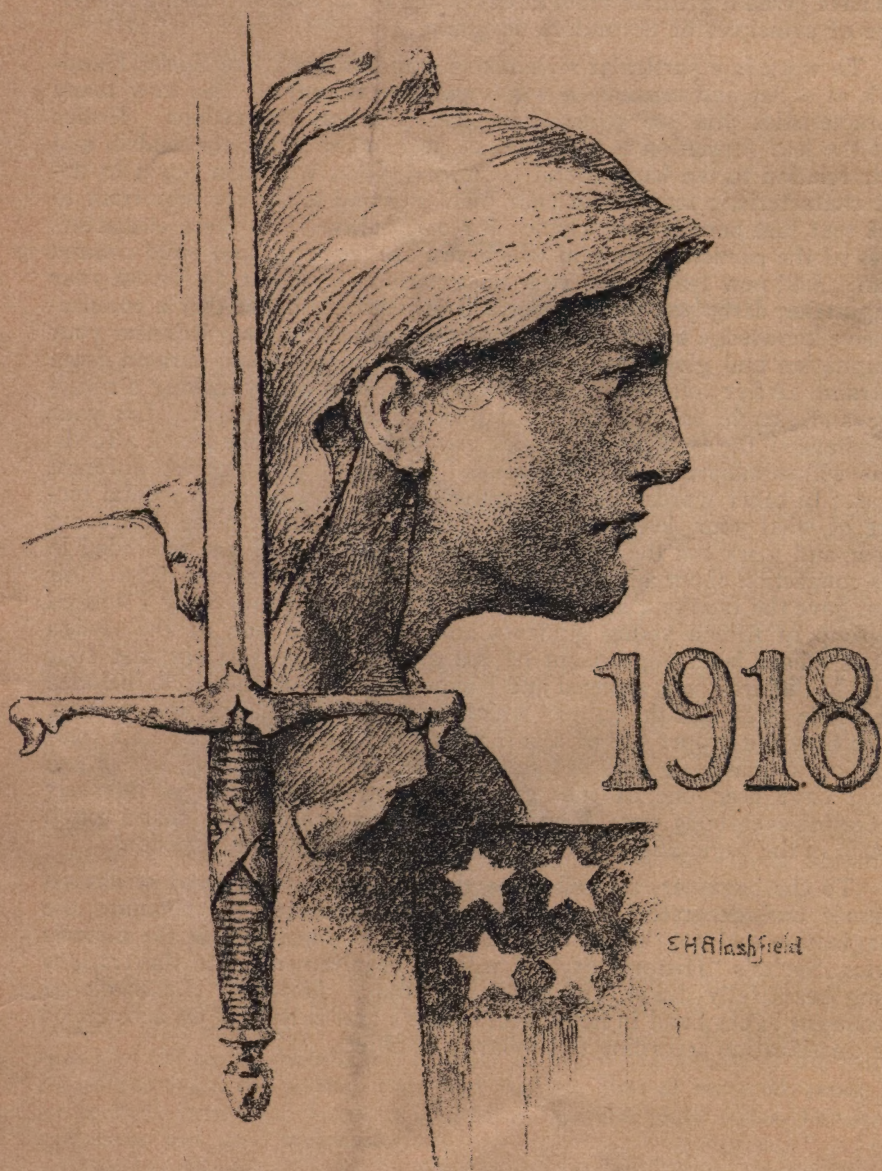
We now come to a decorative feature not found in nature, having no one definite form, but having a potential decorative value which no fashion plate can rival. Drapery is made ornamental through the richness that the mere combination of lines affords. The nature of the folds, depending upon the points of support and the kind of material, result in an endless variety of form and contrast between plain space, bunched, radiating lines, and broken folds.

The foregoing considerations in the application of decorative design should indicate to you the trend of thought used in the actual doing of commercial work of this kind. This should stimulate you to understand that in your own work do not draw ornament for the sake of filling space

but feel rather that the co-ordination of your mind and fingers is the means you have for showing graphically what you have it in you to express. This expression will have the greatest meaning and moment when you have given it greatest thought developed by an ever increasing knowledge of principles of decorative designing.

To work in a particular style take a standard book like Speltz Handbook of styles and examine a whole page of the style. See how many characteristics you see repeated in the different illustrations. Notice that the leaf formation is the same all over. The lobes, the midrib and their relation to the background is similar. You will soon begin to detect characteristic features in your own way and it is very important to note that just here is your chance for originality. Use these characteristics of the particular style in which you are working, and build around them. Add new features as your imagination plays; but do not let your imagination carry you to extremes. It is just here again that a comprehensive knowledge of the principles of decorative designing balances your imagination and gives the work the indispensable quality derived from restraint. After you have decided on an idea, start off by making a rough freehand sketch, using a very soft pencil and tracing paper. Let your lines have all the freedom that quick manipulation with the pencil affords. This will stimulate your imagination. The lines will suggest different ideas. In other words, from the maze of lines you derive a mental picture of what your design is to be. Then take a fresh piece of tracing paper and work out the detail as the work requires. I am reminded in this connection about an incident that took place in my school days. Our class gave the faculty a dinner, and in the course of the evening I noticed a group of fifteen young students bunched around one of the design critics whose head popped out of the group, for he was six feet four tall. My interest was aroused and I went over. Soon the circle included the whole class, and the subject which captivated its interest was nothing more than the proper use of a soft pencil and tracing paper. This combination of materials does not sound particularly fascinating, but if you could have been one of that group you would realize how intensely interested everybody was. Remember then, as a general rule, that a rough sketch in the beginning is conducive to quick thinking and freedom.

To the beginner, as well as to the artist, the recognized works on historic and decorative ornaments are indispensable to stimulate the imagination and get "tuned up." For all immediate uses in the historic styles, Speltz's "Historic Styles" will fill requirements, the illustrations being beautifully drawn and quite numerous. Meyer's "Handbook on Ornament" goes hand in hand with Speltz's and is helpful on account of the classification according to similarity of object.



One of the drawings given by forty-seven prominent artists, included in the portfolio issued for the benefit of the American Artists' War Emergency Fund. Full details are given on pages 9 and 10.

Would you advise us to give away a Dodge Automobile and other valuable presents?

LISTEN!

Owing to the tremendous call to the colors, there are not enough trained commercial artists to fill the many vacancies. New talent must be trained at a tremendous rate.

It was declared at the Annual Convention of the American Federation of Arts held in Detroit last month that America has the greatest native talent for drawing of all countries and that it is up to the vocational schools to locate and develop it.

It is the desire of the Federal Schools, Inc., to bring the facilities of this great Institution to the attention of those who have a liking for drawing that can not be reached through the National Magazines.

This can only be accomplished by enlisting the co-operation of a large number of our students.

It has, therefore, been suggested that we conduct a three months contest, giving all students an equal opportunity to win one of the following prizes.

- 1st: Brand new Dodge Automobile.
(Choice of Roadster or Touring Car).
 - 2nd: \$150.00 Victrola.
 - 3rd: \$35.00 Gold Watch (Choice of ladies' or gentlemen's).
 - 4th: \$25.00 Eastman Kodak.
- Twenty-five other prizes valued at from \$10.00 to \$20.00 each.

And in addition to giving each person who enters the contest the opportunity to win one of the splendid prizes that we pay him—\$3.00 in cash for each student enrolled with his co-operation.

If you enter this contest you will receive whole hearted support from our correspondence department who will send full data regarding the Course, terms, etc., to each prospect you secure. All you have to do is to get in touch with those who like to draw—show them your lessons and have them write to the School mentioning your name so that you will secure full credit in the event of his enrollment.

Bear in mind that this contest is open only to Federal School students, not to our regular sales force.

Now please remember that we are still undecided about the advisability of starting this contest and are putting it up to you and your fellow students for decision.

Send in your vote today—YES or NO, and if a reasonable majority of our students are in favor of the plan and will promise their co-operation, we will start the contest, furnishing complete data later.

Tear off here.

BALLOT

Proposed Enrollment Contest FEDERAL SCHOOLS, Inc.

Name Student No.

Address

Town and State

I am in favor ☐ I am not in favor of contest ☐ Indicate your desire by marking with (x).

NOTE: It is understood that your vote places you under no obligation whatsoever.